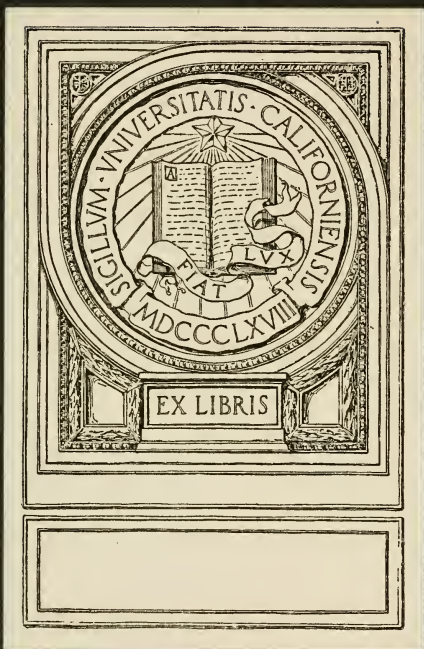


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PUBLIC ART GALLERIES,
BRIGHTON.

CATALOGUE
OF AN
Exhibition of Work
BY
MODERN
Belgian Artists.

Under the Patronage of
HIS MAJESTY THE KING OF THE BELGIANS.

APRIL TO JULY, 1915.



H.M. THE KING OF THE BELGIANS.

From a Photograph by Keturah Collings.

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11

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APRIL TO JULY, 1915.

PRICE 3d.

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W. CLARKSON WALL

Honorary President of the Exhibition:

M. PAUL LAMBOTTE,

Directeur des Beaux-Arts au Ministère des Sciences
et des Arts de Belgique.

HENRY D ROBERTS,

Director.

NOTICE.

THE sixth of the series of exhibitions of modern foreign art to be held in these Galleries has been arranged under circumstances very different from others previously held. Usually I have visited the capital of the country whose artists have been invited to exhibit, and have been able to form there a strong and representative Committee, which has undertaken the selection of the pictures, &c. For obvious reasons this has not been possible on the present occasion, and it may be wondered how a Belgian exhibition could be secured at all. Neither would it have been if it had not been for the valuable co-operation and assistance of M. Paul Lambotte, the Director for Fine Arts in the Belgian Ministry of Science and Arts. By his aid an exhibition, which he himself says is quite representative, has been arranged.

At the outbreak of war exhibitions of Belgian pictures, which were afterwards sent to England, were on view at Venice, Florence, Lyons, &c. In this country, too, there was a considerable quantity of excellent statuary on exhibition. It is from these exhibitions that the majority of pictures and statuary have been selected. There are, of course, many gaps, and it is to be regretted that some of the more prominent Belgian artists are not exhibitors. M. Lambotte's own words in the preface of the catalogue of another exhibition recently held in Cardiff may be quoted here with some effect :—

“In the collection here exhibited may be perceived the chief characteristic qualities of Belgian painting, power and brilliance of colouring in fresh healthy pigment, with the strength and solid feeling of life making its appeal everywhere. In the sculpture, and even in the works in black and white, there may be observed a similar impression of plasticity and sensibility of touch. Belgian art is quite different from British, and retains throughout its significance and its native flavour. At first sight it may disconcert the spectator, but longer and more careful study will discover its real and serious attraction in spite of its foreign appearance.”

We have been fortunate in securing the patronage of H.M. the King of the Belgians, who, in spite of the distractions of the war, has been graciously pleased to take an interest in the exhibition, and to send his best wishes for its success.

We have been further privileged in having a promise to open the exhibition from Princess Napoleon, until recently known as Princess Clémentine of Belgium, a cousin of H.M. King Albert and a daughter of the late King Leopold.

The biographical notes in the index to the catalogue (many of which appeared in the catalogue of the exhibition recently held at Cardiff) have in the main been supplied by M. Richard Dupierreux and M. Paul Lambotte, and the Committee are extremely obliged to them.

M. Lambotte has placed us under further obligations by giving me permission to translate his extremely valuable and informative lecture on the evolution of the Belgian School of Painting during the last 70 years of the 19th century. It is a matter of regret to me that I have not been able better to translate M. Lambotte's felicitous and poetic language. M. Lambotte, I may add, was good enough to accept from the Committee the position of Honorary President of the Exhibition.

Those in whom an interest in Belgian art may be roused through the exhibition will benefit by a study of the books and magazine articles contained in the Library on this subject, a list of which is given in the catalogue.

In order to assist the local committee which is maintaining many Belgian refugees in Brighton and Hove, it has been decided to make a charge of 6d. for admission during the first month, the proceeds being given to their fund.

Practically all the exhibits are for sale, and it is to be hoped that many will find purchasers. A deposit of 10 per cent. must be made at the time of purchase. Any pictures, &c., sold at the exhibition cannot be delivered until its close, and must be removed at the expense of the purchaser. Copyright of all the pictures, &c., in the exhibition is reserved by the artists. Application to reproduce any of them must be made to the undersigned.

The exhibition will be open to the public from April 26th for about three months.

HENRY D. ROBERTS,

Director.

THE EVOLUTION OF THE BELGIAN SCHOOL OF PAINTING (1830-1900).*

By M. PAUL LAMBOTTE, Directeur des Beaux-Arts au Ministère des Sciences et des Arts de Belgique.

NOTE.—This is the substance of a lecture given in London by M. Lambotte, before the Royal Society of Arts, on March 11th last, and is translated with his permission.—H. D. R.

I AM afraid that our Belgian School of the 19th century is only imperfectly known in England, and I am glad to have this opportunity to write on the subject. Space does not permit me to speak on the development of art in general in Belgium during three-quarters of a century, as this would include sculpture, architecture, music, &c. But even when I confine myself to painting and painters, or rather to the evolution of painting in Belgium, I still have a subject much too large and complex, and shall be able only to give a slight résumé. For we have had, and still have, in Belgium, a very large number of painters of much talent, and unless I only gave a kind of catalogue I should not even have time to mention the principal names.

I prefer to attempt to explain what were the tendencies, successive and simultaneous of our painting, and to show how, in a country which did not take consciousness of its personality until the moment when it had obtained its independence, with a political régime conforming to its aspirations, foreign influences, entirely preponderating at first, soon disappeared under the impulse of a kind of renaissance, truly indigenous and local, quite logical if one considers the traditions and tastes of the race.

This study will enable me as I go on to draw your attention to some artists who have brought to the painting of our country something personal and new, who stand out as heads of groups, or as isolated individuals, and whose personality has been of influence on the general development of the School.

You know the works of some of our painters. You have read their names, you have seen their works. A LEYS, a GALLAIT, a WIERTZ, an ALFRED

* Translated from the French by the Director.

STEVENS, are not unknown to you. But have you thought that a School which has produced these masters ought to count around them a large number of excellent artists? These masters are not the exception—isolated stars.

It has so happened that in England you have not had the opportunity to see the works of many of those other artists and to study them. For this it is necessary to go oneself to Brussels, to Antwerp, to Ghent, to Liège, following in the Museums of these towns the development of painting in Belgium. But these artists for various reasons have never taken part in English exhibitions; they are represented neither in your Museums nor your private collections. Whilst the Luxembourg Museum at Paris and the Municipal Museum at Venice are rich in works of the Belgian School, the British Galleries contain few or none at all. The fault is due to the indolence of our artists, who will make no attempt to exhibit abroad. Except for an exhibition organised at the Guildhall in 1900 by Mr. A. G. Temple, with my assistance, I do not think that the British public has had any opportunity to see a collection of Belgian works of the 19th century.

Doubtless you know much better the Dutch School of the same period, and are astonished at the difference between contemporary painters who at first sight appear to you to be as familiar the one as the other. ISRAELS, the brothers MARIS, BOSBOOM, MESDAG, MAUVE, BAKKERKORF, are names which represent to you splendid talents, noble works, and paintings of value. But you ignore HENRI DE BRAEKELEER, ALFRED VERWÉE, LOUIS ARTAN, JOSEPH STEVENS, HIPPOLYTE, BOULENGER, EUGÈNE SMITS and many others who, and believe me I can justify this assertion, are as good or even better than those first mentioned, because they have not worked for commerce. Why this difference? It is very simple, and we must insist upon it; it is merely a question of dealers. The Dutch artists have had the good fortune to have clever dealers, who have known how to make their works of value, to render their names celebrated outside their own country, to keep open for them the French, the English and the American markets. That has spoiled the Belgians, and collectors have not been well enough advised to do without these intermediaries, and to buy, not so dear under these conditions, works which in some five-and-twenty years will be much sought after, and worth their weight in gold. But this does not affect their artistic qualities or their merit. It is only a question of money and patience.

The history of Belgium, as an independent kingdom, commences, as you will remember, in 1830, at the moment of our violent separation from Holland. The history of painting in Belgium commences at the same time. One is able to say that since RUBENS and the group of his pupils in the 17th century—under the prosperous and sufficiently respectable government of the chief of the nationalities of Archduke Albert and the Infanta Isabelle—art had undergone a long and even total eclipse. After 1830 it flourished again.

We stated at first the predominance of foreign influences. Evidently they came from France, and it is DAVID, DAVID the regicide, who lived at Brussels as an exile, who introduced and spread them. JEAN FRANÇOIS NAVEZ, a Belgian, DAVID's best pupil, completely submitted to his influence, and accepted his instructions with zeal. He became the head of our School, the Director of the Academy of Brussels and the instructor of the rising generation. He lived for a long time in Rome and Paris. He was an ardent admirer of RAPHAEL and ANDREA DEL SARTO. He returned full of classicism, and dreamed only of "Grand art," that is to say, religious and historical painting. Around him a group of artists was formed desirous of executing large compositions, canvasses uniting scenes showing life-size figures; scenes that could not be taken from everyday life. The Belgian youth of 1830 had a pleiad of painters, who worked from the Bible, from history and from fable.

I have spoken of NAVEZ; there are also DE BIÈFVE, who painted "Le Compromis des Nobles;" DECAISNE, who painted "La Belgique couronnant ses enfants illustres;" NICAISE DE KEYSER, who painted the Battle of Woeringen, or the Battle of the Golden Spurs; SLINGENEYER, who painted the Battle of Lépante: and these hung in our Museums remind us of the Gallery of Battles at Versailles. Later it will give us "L'Abdication de Charles Quint," by LOUIS GALLAIT, and still later "Pierre l'Ermite prêchant la croisade," by GUSTAVE VAN AISE, and the decorative paintings of ALFRED CLUYSENAAR. I well know that this art is out of date.

The old NAVEZ, like his master DAVID, has left us some magnificent portraits. No longer do we only consider his religious tableaux, or his historical stories, but we begin to seek and to collect his portraits. There are some groups, occasionally of six or eight figures on a large scale, united in one canvas, which are remarkable.

I wish to say a few words about a man who has occupied, and still occupies, an isolated place in the School, a man in whom the Belgian Government and the great Minister Rogier believed implicitly, a man who is dedicated to Brussels by a Museum of his works which all visitors go to see. WIERTZ, a native of Dinant, and something of a braggart, finished by persuading himself that he had refound the brushes of RUBENS, and that in the uninterrupted succession of artists symbolically passing the torch from hand to hand he had received direct from the master the precious gift. WIERTZ is a grandiloquent philosopher, but he has not in effect any instinct of plasticity. His drawing is emphatic, he has neither style nor rhythm; his colour has false statements; he has no sense of harmony. I willingly grant that his great compositions, "Les Grecs et les Troyens se disputant le corps de Patrocle," or the "Christ et l'Humanité," offer a certain interest, but they are anything you like—except paintings. And when WIERTZ wishes to depict "un morceau," a portrait, for example, after nature, one feels at once his weakness,

I spoke just now of the beautiful portraits of NAVEZ and his contemporaries. There is a painter of that period whose memory I should like to recall. FRANÇOIS SIMONEAU—such is his name, is represented in the Brussels Museum by two works of great value, and we know works by him are in the possession of the daughter of the marine painter CLAYS. We know that SIMONEAU was educated at the Academy of Bruges, that he worked in Paris with Baron GROS, and that after a short stay at Brussels he settled in London, where he achieved a career which does not appear to have been happy. He died in 1859. One finds traces of the appearance of his portraits in the Salons of the Royal Academy, and in various other exhibitions. But at each new appearance the painter resides at a new address. He descends to humble quarters, and is obviously a man who never succeeds—want at first, then misery visited him. I have sought in vain to discover in England any portraits by FRANÇOIS SIMONEAU. Three paintings, up to now unique, preserved at Brussels, increase my desire to see others. They bear a resemblance to the works of Sir JOSHUA REYNOLDS or Sir THOMAS LAWRENCE, and I ask myself if already the best of those which were painted in England have not changed their original condition and increased the catalogue of works of other British painters which are “good sellers.” I should be much obliged if anyone who knows of paintings by FRANÇOIS SIMONEAU would be good enough to inform me.

We have not had in Belgium only painters of historical subjects who in addition painted portraits; we have also had artists who have devoted themselves exclusively to this speciality. The most eminent was LIÉVIN DE WINNE, who was essentially the historiographer of an intellectual society, and somewhat of a puritan. I should speak of him as the painter of the great middle classes, politicians, scientists, professors, lawyers. Our Belgian Museums have begun to collect portraits by DE WINNE. When the families of the subjects of his various portraits become extinguished or broken up, then the moment for the Museums arrives. We have done this at Brussels for NAVEZ and DE WINNE. At Ghent, the birthplace of the artist, a series of his works has already been arranged in the Museum.

Baron HENRI LEYS, who was the instigator of the movement in Belgian art, is a painter who has made for himself a pre-eminent position in our School, and one whose influence has been considerable, even beyond Belgium. He had many eminent pupils. Director of the Academy of Antwerp, he was the master of HENRI DE BRAEKELEER and a number of other remarkable Belgian painters. He was also, and the credit is not insignificant, the master of ALMA TADEMA, the Dutchman who became a great Englishman, and of JAMES TISSOT, an American I believe, adopted by France. LEYS broke away from the traditions of the historic painters, who advised him to follow NAVEZ and the Italian renaissance. With a curious prescience he went back to the influence of the early masters of Holland and of

Germany, and allied himself, without imitation, to HOLBEIN and CRANACH. He did not imitate them, he did not continue them, he painted as if he were one of their contemporaries, with a feeling for the past which baffled comprehension. As a sumptuous and brilliant colourist also he worked in the manner of the old masters of the country. In addition to a numerous series of easel pictures, LEYS has left two series of monumental compositions which will ensure him perpetual renown : the panels of the great hall in the Town Hall at Antwerp, and those which he painted for the decoration of his own dining room, and which, after his death, were also removed to the Town Hall of Antwerp. The frescoes were easily detached from the walls, and were arranged in harmony with LEYS' own ideas in a room of the same size. LEYS had painted in oil replicas of all these panels. The Museums of Brussels and Antwerp and other collectors are proud to possess them. One of them, bought by Senator Vanderbilt, is still in exile in some part of New York. A whole School has followed the precepts of LEYS, but, deprived of his curious archaistic instinct, his imitators have not been strong enough to carry on the effect of his discoveries. But at the same time the great Aldermen's room at Bruges, decorated by ALBERT DE VRIENDT ; the staircase of the Town Hall at Antwerp, ornamented by panels painted by various pupils of LEYS, the marriage room at the Town Hall of Hoogstraeten and some others are not unworthy of notice.

In another spirit, and I should say in another form, and to complete the review of the great monumental compositions, I ought still to mention the paintings of the Cloth Hall at Ypres, which the incendiary shells of the armies of William II. have so lamentably and uselessly destroyed. PAUWELS had painted on these walls interesting compositions, but another artist, LOUIS DELBEKE, there had dedicated all his life and all his art. The general appearance of this decoration produced a beautiful and original artistic figure. These paintings were not very well known. Ypres was removed from the centre of things and badly served by the railway. Of course one could motor there, but how many tourists have been able to appreciate this peculiar art to which all artists give homage ? Only the other day your great master decorator, FRANK BRANGWYN, spoke to me with admiration of the art of DELBEKE, and together we deplored with a profound sadness the disappearance, final and irrevocable, of all that ought to assure to this man, unappreciated and unknown, the revenge of a famous future. Alas ! poor Flanders, poor Belgium, bruised, crushed and bullied, have lost many other artistic treasures ; it is their historical destiny to be sacrificed and despoiled, but always to rise again afterwards and to create new beauty.

LOUIS GALLAIT occupied a very important place in our School. He was in some way the official painter of Belgium and her artistic ambassador abroad. His " Abdication de Charles Quint " and, above all, " Les derniers honneurs rendus aux Comtes d'Egmont et de Horne " have given him European fame.

He is represented in many of our Museums, and the Government has commissioned him to paint the portraits of King Leopold II. and Queen Marie Henriette and decorative panels for the hall of the Senate.

CHARLES HERMANS is the author of a celebrated picture, entitled "A l'Aube," which, beyond its rare merits of execution, offers real interest. HERMANS, who still lives, and who has never ceased to work in meditation and isolation, will leave very important and serious work, so far not very well known or appreciated.

ALFRED CLUYSENSAAR has decorated the grand staircase of the University of Ghent from the great pages of history, in strong and high colours.

EMILE DELPERÉE has painted, at Liège, many compositions illustrating local history.

ANDRÉ HENNEBICQ is the author of other panels placed in the Town Halls of Louvain and Tournai.

EMILE WAUTERS, although living in Paris, is an artist who has acquired for himself an important place in Belgium. He is the author of large works, which have renewed this type of historical picture, introducing, with a curious care for reality and simplicity, elements of picturesqueness and a charm of execution very personal. It is necessary to see, at the Brussels Museum and on the staircase of honour in our Town Hall, these compositions, which differ as much from NAVEZ or GALLAIT as from LEYS, and which breathe an ardent love of life.

ALFRED CLUYSENSAAR, DELPERÉE, HENNEBICQ, JEAN DE LA HOESE, JEAN G. ROSIER and WAUTERS principally have painted a great number of portraits. They have endowed us with a Pantheon of celebrities not only local but cosmopolitan.

The Town Hall of Brussels, the meeting place of the Senate of Belgium, the Museums of Brussels and of Ghent show important and very original decorations executed by Count JACQUES DE LALAING, a painter and sculptor of great fertility and boundless invention.

LÉON FRÉDÉRIC, more a specialist in easel pictures, has painted for the militia room of the Brussels Town Hall an important panel, "Le Départ des Conscrits," showing the young men of a village setting out for the barracks at the harvest time. This is a subject full of human feeling, rustic, familiar and lasting.

In following the development of a line of painters devoted to the same speciality, I have traversed the course of years without keeping count of contemporaries, to whom it is necessary that I should return. I have just spoken of

painters still living, and comparatively young, although of considerable note. I go back again towards the past to refer to other figure painters. ALFRED STEVENS, CHARLES DE GROUX, HENRI DE BRAEKELEER, EUGÈNE SMITS, who were men of the first rank, I mean, men who will be of the first rank in all the Schools of Europe, and have already secured universal fame; and then of MADOU, FLORENT WILLEMS, PORTAELS, and EDOUARD AGNEESSENS, who are of great importance to us and who cannot be omitted.

ALFRED STEVENS is the better known, the more studied. He spends most of his time in Paris, and, as I have already said, the great collectors of Europe and America, all the Museums, those of Brussels and Antwerp principally, but also those at Luxembourg, Paris, the Pinacothèque of Munich, the Gallery at Budapest, the Museum at Marseilles, and that of Liege, the Metropolitan of New York, and many others give prominent places to his perfectly executed canvasses, worthy of ranking amongst the most appreciated of the Dutch little masters.

CHARLES DE GROUX is less known outside Belgium. He is a painter moved by the life of the poor, a realist who however always proves in a pathetic manner the element of poetry in nature. His pictures are not declamatory, they do not preach, they induce a great pity for the poor and suffering. DE GROUX made his debut as an historical painter. He also exhibited at first large canvasses, "*La Mort de Charles Quint*," a "*Prêche dans une cave sous la réforme*," which are to be seen in our Museums; but he became himself later, when he revealed to us, with a drawing sometimes a little awkward, but with an exquisite sense of the beauty of life and colour, simple poignant scenes of which he has made a speciality, as, for example, his "*Le Bénédicité*," so imposingly tranquil, and "*Scène de Cabaret*," so touching in its pitiable reality.

CHARLES DE GROUX was the friend and master of our great CONSTANTIN MEUNIER. It was in him that MEUNIER found from the beginning a confidant for his dreams and encouragement for his efforts. Simple and pathetic in his conception, MEUNIER for a long time sought for adequate modes of expression. He attempted all experiences, proved all methods. Humanity to-day has understood and loved his great statuary, but we have in Belgium traces of two successive careers of the master, that of the painter, which was open to discussion, and that of the sculptor, which did not achieve celebrity until after his sixtieth year, and for so few years of happiness, acquired at last, after a life which was a calvary.

HENRI DE BRAEKELEER, a painter of Antwerp, was the nephew and the favourite pupil of LEYS. His work is but little known outside Belgium. He did not leave a great number of paintings, but each was accomplished by applied and patient work. Once more it is necessary to come to the Museums of Brussels and

Antwerp to study that intimacy which was able to express, by the most simple colour, by figures vulgar and commonplace, a conception of life so peaceful, so closed in by a little moral cycle. He is a materialist, moved by colour, the sumptuous harmonies of light on things, a man completely isolated, and standing apart from all Schools. There is a little landscape by him in the Ionides collection at South Kensington which fills me with a desire to see something more important and more characteristic of this painter.

EUGÈNE SMITS, a painter of Brussels, who died only two years ago, is not yet known according to his merits. His painting is exquisite, sensible to all the moral elegancies, all the influences of beauty. We have in the Museum of Brussels his enchanting "Cortège des Saisons." Other important pictures are "Roma" (a celebrated canvas of his youthful period, executed at Rome, and now in the possession of H.M. the King of the Belgians), "Le Bonheur et le Malheur" (after the poem by Heine), a gem of refined colouring. These pictures alone are enough to give one the desire to know more of the work of EUGÈNE SMITS, the exquisite SMITS, who was the intimate friend of RICARD, of JONGKIND, of our great sculptor PAUL DE VIGNE, of OCTAVE PIRMEZ, a thoughtful man of letters, of whom our literature is proud. I dilate a little on this exceptional personality, first of all because I am fond of him, and that is perhaps a sufficient excuse, and also because he is still unknown abroad, and I feel that I am in some way a forerunner of his coming and inevitable glory in rendering him homage before that may be a commonplace opinion. If we consider any one of these beautiful works of SMITS—a profile of a red-haired woman, a corner of a landscape under a blue sky, an ivory shoulder underneath a pink corsage, the black gauze of a scarf over the paleness of a forehead, we find again our own past, with what accompanying emotions, a fragrance which brings back our youth, our splendid hopes which proved deceptive, fugitive visions which gripped the heart in the old quietness of a summer evening, landscapes giving glimpses of enchanting travels, and, in a word, all the mirages of the vanished past, of which only the melancholy of the present remains.

I shall speak very briefly of MADOU, who paints in a spiritual manner, a little *bourgeois*, but who has left some very fine works which show the verve of a TENIERS or an OSTADE; of FLORENT WILLEMS who imitates, a little too much for my liking, TERBORGH or METSU, but whom fashion has for a long time adopted. JEAN PORTAELS was principally a teacher, the head of a studio, one who continued the tradition of NAVEZ and of his master DAVID. A great many men of note in our School owe something to the teachings of JEAN PORTAELS. He was a respected professor, of the same temperament and disposition as his pupils. He did not form their inspiration and their technique in any special mould. Painters and sculptors of wide divergencies were developed under his clear-sighted direction.

One of the most curious of these was EDOUARD AGNEESSENS, who died young, and has not left many works. He was a painter without any great imagination, and did little more than isolated figures or portraits. But each one of his pictures is a piece of painting of a rare and personal feeling which will last.

In spite of my desire to avoid mere enumeration and to keep to generalities, it is difficult to omit the names and works of the men who have indulged in visions and have renewed the aspect of our painting.

What I have said has, I think, given you the possibility of appreciating something of the evolution of painting with us during half a century, from classicism to the beginning of a discreet naturalism amongst the younger artists. National temperament has re-acted against outside influences and has assimilated them, adapting them to its nature, transforming them, making them unrecognisable, or, better still, it has eliminated them. Doubtless, in a country like ours, situated on the border land of diverse civilisations, these outside influences have always been perceptible. Our artists are always attentive to what is done abroad, in France principally. It is not doubtful that at first COURBET, then JEAN FRANÇOIS MILLET, and, later on, the impressionists, are reflected in various Belgian works of a certain period. COURBET on his part was penetrated by Belgian influences. He worked much with us. The success of MANET has had its counter stroke in our studios.

Our landscape school from 1830 begins by "artificial" compositions laboriously elaborated; it arrives quickly at a pure and simple observation of nature. Our little country offers an epitome of charming and varied aspects. The barren plain of La Campine with its marshes, its heaths, its sand, and its fir plantations, is very different from the plain of Flanders, fertile and rich. The undulating Brabant, the Hainaut covered with coal pits and high chimneys and factories show very characteristic landscapes. In our Ardennes there are hills and high plateaus; in Condroz rocky dells between the flowered hedges. The course of the Meuse, tortuous, sometimes with high and steep banks, reflects the neighbouring forests and villages, differing completely from the Scheldt, broad, expansive and muddy. Our towns, old and picturesque, our villages of so many different types, with their rural surroundings, have found their interpreters, and the sea coasts, the liquid plains of the North Sea have inspired our painters. Each one puts before us his interpretation of his own personal gifts, his beliefs, his researches and his knowledge, making a compact pleiad of artists that it is very difficult to group or to characterise.

FOURMOIS is one of the oldest. We see his talent for drawing, his sense of observation and the firmness of his touch, at the same time as his sober and powerful colouring.

ALFRED DE KHNIJFF liked more simplified subjects, landscapes more ample and less crowded. He treated them with a masterly discretion.

HIPPOLYTE BOULENGER, one of the most important of our landscape painters, rejected academic traditions, and the worry of elaborate compositions, to devote his genius to the open-air school. He left many strong works, with tempests, rainbows and wind storms. Round him are grouped the landscapes from the School called of Tervueren, very numerous, of whom I will only mention a few names: THEODORE BARON, JOSEPH COOSEMANS, JEAN DEGREEF. BOULENGER was something like the great English master, Constable, who, modelling himself somewhat on our own good Flemish landscape painter, SIBERECHT, is very much admired by us.

LOUIS DUBOIS was one of our fine painters of the nineteenth century. He was especially gifted as a colourist, and dealt with many subjects, excelling especially in those things which needed the employment of his hidden faculties, still life and landscape. One cannot pass him by in silence.

We have two very eminent painters of marine subjects, LOUIS ARTAN, who was the painter of the North Sea, a delicious colourist, capable of rendering all the fleeting movements of the waves and the clouds, and JEAN PIERRE CLAYS, who painted more boats than sea, and found his best inspirations in the calm days spent in the estuary of the Scheldt amongst the little varnished barges coming out of the canals and unfurling their tarred sails.

ALFRED VERWEE is, in my opinion, a great man amongst the painters of the nineteenth century. His colouring is a marvel of freshness, charm and harmony. Fault has sometimes been found with his drawing of horses and cows, but since instantaneous photography has shown the successive movements of animals walking, one has been able to understand that VERWEE had been able to see and to render with a marvellous precision these actions, fleeting no doubt, but perfectly correct. The personality of VERWEE leads me to place before you the names of artists who have specialised in animal painting, VERBOECKHOVEN, VERLAT and JOSEPH STEVENS, who has painted dogs with incomparable effect, and composed pictures equal to the most appreciated of the best Dutch or Flemish masters of the 17th century.

JEAN STOBBAERTS was also an animal painter of mark. He devoted himself particularly to old corners of farms and of common houses where animals and people dwell together.

A woman, Madame HENRIETTE RONNER, Dutch it is true by birth, but Belgian at heart, excelled as the interpreter of cats, which she has painted, playing and in repose, with a delightful feeling of colour.

It is this feeling for colour, as well as the beauty of execution, which makes the charm of still life and of flower subjects. The native qualities of our artists

for colour harmonies always enable them to excel in this class of picture ; nearly all have tried it. The "interiors" of HENRI DE BRAEKELEER are often "still life" studies. ALFRED VERHAEREN has continued to follow this groove in a brilliant and pleasing manner. Mdlle. ALICE RONNER, on her part, also does marvellous work with very different gifts.

In speaking now of artists who are working at present, I perhaps go a little beyond the limits of my subject, and must beware of treading on dangerous ground, but since these painters were already celebrated and represented in the Museums and collections before 1900, I continue to speak of them.

Our landscape School contains at present a great number of excellent artists.

I mention on the one hand, ADRIEN JOSEPH HEYMANS and EMILE CLAUS ; on the other, FRANZ COURTENS, and, on another plane still, I place ALBERT BAERTSOEN.

HEYMANS and CLAUS, with very different gifts, and in parts of the country which do not resemble each other, the one in Campine and the other in Flanders, are painters of the luminosity of light. They have both reached an exactness of colour painting, either by day or by night, and by their sincerity and love of nature have achieved eloquent artistic poems.

COURTENS on the other hand shows a preference for material objects. He has painted opulent and heavy landscapes, but of an undeniable powerfulness. VICTOR GILSOUL is somewhat like him.

ALBERT BAERTSOEN was the first to appreciate the beauty of scenes in our sleepy old towns. He has been able to guard these pretty corners, too pretty, which attract the superficial tourist, the amateur lady water colour painter, and the photographer of picture postcards. He has placed his easel before things which no one had taken any notice of before, and has made us feel all their great and contemplative charm. BAERTSOEN founded a School. I place with him, OPSOMER, VIERIN, and if I am silent as to many other names, it is because repetition would be too tedious.

XAVIER MALLERY, a painter from life, has created harmonious forms meriting study.

FERNAND KHNOPFF, a master of many methods of expression, and some times mysterious, you know well in this country. You have appreciated his excellent drawing, the delicacy of his colours, and the richness of his imagination in all details, as well as the perfection of his technique.

But we also have JAMES ENSOR, to whom the great Belgian poet, Emile Verhaeren, has dedicated a large monograph, and of whom I feel it is impossible to speak in a few words.

ALEXANDRE STRUYS has many works in all the Museums.

Then there is THEO VAN RYSELBERGHE, a very modern portraitist and landscape painter, an eminent artist, who has been adopted by Paris and generally by cosmopolitan society which is in the forefront of the modern movement.

EUGENE LAERMANS, deaf and dumb from birth, interprets sometimes clumsily, sometimes roughly, but always eloquently, the misery of the poor. His works are enhanced by the attraction of a rare and original colour, and by a certain feeling that they have been inspired by our great PIERRE BREUGHEL. ARNAND RASSENFOSSE and AUGUSTE DONNAY are painters of women and subjects from the Walloon country. CHARLES MERTENS and EMILE VLOORS are amongst our still young masters. They are celebrated in the town of Antwerp.

OLEFFE was noticed as soon as he commenced to paint, and so was HENRI THOMAS, in fact there are too many to speak of in detail, but at the same time I ought to mention a group of idealist painters, specialists of large pictures for wall decoration. JEAN DELVILLE, who is known in this country as a Professor at Glasgow, MONTALD, FABRY, and CIAMBERLANI.

I mention the names of a few artists who have recently died. FELICIEN ROPS, restless and perverse, was a draughtsman of wonderful power. THEODORE VERSTRAETEN, to whom a posthumous exhibition at Antwerp has recently brought notice. ISIDORE VERHEYDEN, the author of a portrait of Constantin Meunier and HENRI EVENEPOEL, an excellent pupil of GUSTAVE MOREAU, struck down at the early age of 28. Many Belgian and foreign Museums (Paris, Vienna, &c.), have secured canvasses by him. Had he lived he probably would have gone much further.

I have endeavoured to show you the evolution of the modern movement which has transformed itself little by little under successive influences towards progress, or towards what we believe to be an artistic ideal. I only ask you to agree in my conclusion that our Belgian School of the 19th century was, and still is, very abundant and very rich in original talents, numerous and varied. You may discover in some of our painters a certain clumsiness, an occasional want of real talent, although they have beautiful gifts and undeniable plastic qualities. Sometimes they want a little more spirit of maturity, more reflection, and more indication of mental culture capable of dealing with conceptions less material, but that is an inherent want in the majority of Schools, and especially to those which group themselves round men who, by temperament, take a pleasure in seeing beautiful things, and who do their best to reproduce them in their own special manner.

This appreciation of beautiful things, of surfaces on which light and shade play, is after all the essential domain of painters, and beyond that for them everything else is it not literature?

PAUL LAMBOTTE.

LIST OF BOOKS, &c., IN THE BRIGHTON PUBLIC LIBRARY DEALING WITH MODERN BELGIAN ART.

NOTE.—The "R" preceding the Class Number denotes that the Book is in the Reference Library; the "L" that it is to be found in the Lending Department.

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Artists represented in the Exhibition are marked with an asterisk (*).

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CATALOGUE.

ROOM I.

OILS.

James Ensor

- 1 Chinese curiosities

Auguste Donnay

- 2 In Condroz

James Ensor

- 3 Still life—apples

A. Delaunois

- 4 Chapels of the Church of St. Peter, Louvain

This canvas is one of M. Delaunois' best. It renders accurately the impression of damp, cold, and dilapidation to be found in Flemish churches, enhanced by the sumptuous splendour of an old stained-glass window, of a carved altar, and of an Indian shawl thrown over the shoulders of a woman at prayer.

Auguste Donnay

- 5 The slopes of Méry-sur-Ourthe

James Ensor

- 6 Still life—impression
- 7 Shells

We note in this canvas, besides the vigour and the rare tones, the pearly and marble-like colours in the depths. In such effects lies the strength of M. Ensor's art, and in this respect he follows Turner.

Theo. Van Rysselberghe

- 8 The vine in October
- 9 Young girl in white

Emile Claus

- 10 The apple harvest

The picture is quite typical of the style of this artist. It furnishes an excellent study of light in an orchard in September in Flanders, and depicts with force the peasants of the banks of the Lys.

Theo. Van Rysselberghe

- 11 Kakis, yellow roses, and mimosa
12 Cape Bénat

Charles Houssard

- 13 Autumn

Auguste Donnay

- 14 The valley of the Ourthe

Franz Van Holder

- 15 Among the dunes

Eugène Laermans

- 16 Dying rays

A Flemish village in an autumn setting, at the edge of a slow stream. This fine work is one of those rare landscapes of Laermans in which there is no human figure. It may be compared with his masterpiece "Dreaming waters."

Armand Rassenfosse

- 17 Alice
18 A woman putting on her shoes

Albert Baertsoen

- 19 Evening on the quays, Ghent
Lent by the Royal Museum, Brussels.

Armand Rassenfosse

- 20 Carnations
21 The white bodice

Victor Gilsoul

- 22 The Seine at Héricy

Auguste Donnay

23 Snow in Condroz

Franz Van Holder

24 At the end of the breakwater

Victor Abeloos

25 A bacchanal

Charles Mertens

26 Morning at Royston

Léon De Smet

27 A garden in autumn (Devonshire)

Franz Van Holder

28 The country house

A. Deiaunois

29 Benedictine life (three in one frame)

Léon De Smet

30 The garden of the writer, J. Galsworthy

James Ensor

31 Ostend

Fernand Verhaegen

32 The Binche carnival

Auguste Donnay

33 Autumn

Frans Hens

34 Barges on the Scheldt—rain

A. Delaunois

35 Benedictine life (three in one frame)

Maurice Wagemans

36 Still life

Auguste Donnay

37 Snow on the Ourthe

Albert Claes-Thobois

38 Redhill under snow

Léon Frédéric

39 Child among thorns

Theo. Van Rysselberghe

40 The scarlet ribbon

ROOM II.

OILS, &c.

Isidore Opsomer

41 Gate of the Béguinage at Lierre

Victor Gilsoul

42 A canal in Flanders

Emile Fabry

43 A portrait

Albert Claes-Thobois

44 The doll

Léon Frédéric

45 In the Belgian Ardennes

Eugène Laermans

46 Waiting

A queue of poor people waiting for charity, along a white wall in the sunshine. The broad style of the landscape and the poignant expression of the faces are very noticeable.

Mdlle. Alice Ronner

47 Roses

A. Delaunois

48 Labour in the monastery lands

A romantic landscape of a tragic character : a sky study
remarkable for its colour and movement.

Alfred Verhaeren

49 The red table-cloth

Eugène Laermans

50 A scene in Brabant

Léon Frédéric

51 A little valley in the Belgian Ardennes

52 The chalk seller

53 A plateau in the Belgian Ardennes

Mdlle. Jenny Montigny

54 Marigolds

Frans Hens

55 Moonrise

Léon Frédéric

56 Dawn—Belgian Ardennes

Charles Houssard

57 View of Windsor

The late Madame Henriette Ronner

58 Study of a cat

59 Study of cats

The late Jean Baptiste Madou

60 The inn

Lent by Dr. Vintras.

L. Reckelbus

61 Flower garden

Charles Mertens

62 The hall

Emile Vloors

63 Portrait of Marie Louise

L. Reckelbus

64 In a Cornish town

Victor Gilsoul

65 A corner of Delft

Léon Frédéric

66 A village scene

Léon Hellenbrandt

67 The channel, Nieuport

Mdlle. Jenny Montigny

68 Poppies

Hippolyte Daeye

69 Intimacy

Marcel Jefferys

70 The festival of the balloons

A life-like rendering of a popular festival in its picturesque
colour and disorder

Maurice Blicck

71 Reverie

Pierre Paulus

72 The Thames

Léon Hellenbrandt

73 Nieuport town

74 Lombartzyde, near Nieuport

André Cluysenaar

75 Reverie

Isidore Opsomer

76 An alley, Lierre

André Cluysenaar

77 Portrait of M. Emil Vandervelde (Minister of State)

ROOM III.

WATER COLOURS, ETCHINGS, &c.

A. Claes-Thobois

78 Claudine

Victor Uytterschaut

79 Boats at La Panne

Albert Baertsoen

80 Hungerford Bridge (Lithograph)

Auguste Donnay

81 Study for the miracle of St. Walhère

Two years ago M. Donnay received from the Belgian Government a commission to paint a triptych for the Romanesque Church at Hastière-sur-Meuse (between Dinant and Givet). The final canvases were placed in this church, and it is fortunate that the preliminary study can be shown here. The subject is the legend of St. Walhère. The right-hand division shows the saint, who was Curé of Onhay, near Hastière, remonstrating with the Curé of the latter place for his misconduct. The intervention takes place at the end of a feast of the wicked priest, the remains of which are still visible. In the final version M. Donnay has altered the composition of this canvas; the Curé of Hastière conducts St. Walhère back to his boat at night and the criminal intention is already legible in his scowling face. In the left-hand division the Curé of Hastière has thrown St. Walhère into the Meuse, and in the morning his body appears, luminous, on the surface of the water, from which, however, the efforts of the populace cannot draw it out. The central division shows the repentance of the Curé of Hastière, deeply moved by the miracle. Immediately two white oxen, sent by Providence, make their appearance and succeed in drawing the body of St. Walhère to Onhay, where it becomes an object of popular veneration.

Martin Van der Loo

82 Old frontages at Ghent (Coloured etching)

Victor Uytterschaut

83 The beach at La Panne

A. Hamesse

84 Coxyde (Pencil drawing)

Jules de Bruycker

85 Under the castle of the Counts of Flanders, Ghent (Etching)

Martin Van der Loo

86 Houses near the water at Bruges (Etching)

Albert Baertsoen

87 Houses of the poor in Flanders (Etching)

Marc Henry Meunier

88 The haystack (Etching)

Albert Baertsoen

89 Thaw at Ghent (Etching)

Fernand Khnopff

90 Incense

An evocation of the mystic and sumptuous impressions awakened by the perfume of incense. A woman richly clad in heavy silk brocade, half exposes with gloved hands her aristocratic face in order to inhale the clouds emanating from a crystal perfume-burner. The work is in splendid style and pure draughtsmanship, and is at the same time an opulent symphony of softened colours.

A. Delstanche

91 Pine trees, Rothéneuf, Brittany

Marc Henry Meunier

92 For the Virgin (Etching)

Isidore Opsomer

93 The little alley, Lierre

Martin Van der Loo

94 Old houses in the sun at Ghent (Etching)

Jules de Bruycker

95 The fruit market, Ghent (Etching)

96 Placing the Dragon on the Belfry at Ghent (Etching)

Gabrielle Van der Vin

97 The evening star (Pencil drawing)

P. Cauchie

98 Effects of light (three in one frame)

Victor Uytterschaut

99 Watermael near Brussels

A. Delaunois

100 At the Benedictine Abbey of Mont César (Etching)

James Ensor

101 Houses (Etching)

102 Houses (Etching)

H. Verbrugge

103 Head of an old woman (Drawing)

104 Head of an old man (Drawing)

Gabrielle Van der Vin

105 England's first battle-field, Mons, 22nd August, 1914 (Drawing)

Fernand Verhaegen

106 Shrove Tuesday morning at Binche (Coloured etching)

107 Shrove Tuesday carnival at Binche (Coloured etching)

Alexandre Marcette

108 Fishing scene on the banks of the Scheldt

109 Lombartzyde

110 The storm

111 Rough weather

Fernand Verhaegen

112 The fair (Coloured etching)

113 Gilles de Binche—see Index—(Coloured etching)

Emile Fabry

114 The offering

Charles Jacquet

115 The marsh

Madame Nine Dupiérreux

116 The Welsh dragon. (Sculpture of Sir W. Goscombe John, R.A.)
(Dry-point)

Madame Marie Danse-Destrée

117 Three etchings in one frame

Madame Nine Dupiérreux

118 Etching of three drawings on parchment by Sandro Boticelli for
Dante's "Divina Commedia"

Isidore Opsomer

119 The Calvary, Lierre (Coloured etching)

120 Church of the Béguinage, Lierre (Etching)

121 Church of the Béguinage, Lierre (Coloured etching)

Martin Van der Loo

122 Old corner of Lierre—Snow effect (Coloured etching)

Victor Gilsoul

123 Snow at Malines (Coloured etching)

Julien Célos

124 Nieuport (Colored etching)

Isidore Opsomer

125 The blue gate, Béguinage, Lierre (Coloured etching)

Martin Van der Loo

126 Bridge under snow at Lierre (Coloured etching)

Léon De Smet

127 Near the fire-place (Drawing)

Emile Fabry

128 The distant disaster (Pastel)

Pierre Paulus

129 The factory by the river (Lithograph)

A. Le Mayeur

130 Unloading fish, Ostend (Etching)

Albert Baertsoen

131 Snow on the Thames (Lithograph)

Madame Marie Danse-Destrée

132 Gothic sculpture (five etchings in one frame)

Pierre Paulus

133 Funerals of the war (Lithograph)

A. Le Mayeur

134 Ostend quay (Etching)

STATUARY.

ROOM I.

Jules Lagae

135 Julien Dillens (Bronze bust)

136 The priest-poet, Hugo Verriest (Bronze bust)

The late Paul De Vigne

137 Victoria (Bronze)

138 The late W. Wilson (Terra cotta)

The late Charles Van der Stappen

139 Portrait of M.P. (Bronze bust)

Georges Minne

140 A lighterman (Bronze)

Rik Wouters

141 Attitude (Bronze)

Jean Gaspar

142 A wounded wild boar (Bronze)

Victor Rousseau

143 The offering (Bronze group)

Two youths holding out a garland of flowers and fruit ; a composition conceived in a grand style of inspired idealism

The late Charles Van der Stappen

144 St. Martin and the beggar (Bronze group)

Josue Dupon

145 Samson and the lion (Bronze group)

STATUARY.

ROOM II.

Victor Rousseau

146 Victory

A reduced facsimile of the original of gilt bronze, which has been placed in the Parc du Cinquantenaire, Brussels

Auguste Puttemans

147 Nocturne (Bronze)

The late Julien Dillens

148 Herald of the Guild, Ghent (Bronze)

Egide Rombaux

149 The bogey (Bronze)

Auguste Puttemans

150 Brothers by choice (Bronze)

The late Paul De Vigne

151 Immortality (Bronze fragment)

Comte Jacques de Lalaing

152 Genius (Bronze bust)

STATUARY.

ROOM III.

Charles Samuel

153 Nele (Marble bust)

Comte Jacques de Lalaing

154 Souvenir of Florence (Marble)

Thomas Vincotte

155 Torso of a man (Study in bronze)

Pierre Braecke

156 The fishermen's wives (Stone)

Godefroid De Vreese

157 A fisherman (Ironwood)

The late Charles Van der Stappen

158 David (Bronze)

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The majority of the particulars given below and in the Catalogue have been supplied by M. Richard Dupièrreux and M. Paul Lambotte.

Abeloos, Victor. 25.

Baertsoen, Albert. 19, 80, 87, 89, 131.

Albert Baertsoen, born at Ghent in 1866, belongs to that little company of artists who have devoted themselves to the interpretation of this, their native town. The group includes also the painters George Buysse and Ferdinand Willaert and the engraver de Bruycker. Old houses, antiquated bridges frowning over the dead water of the canals, dark boats moored to the quays in winter, are the themes favoured by this artist. His illumination, clear cut, and full of contrasts, helps to give his works a tragic and mournful beauty. Albert Baertsoen is also an engraver of great merit.

Blieck, Maurice. 71.

Braecke, Pierre. 156.

Pierre Braecke was born at Nieuport in 1859. He is one of the best known among present day Belgian sculptors. His subjects are tragic or sentimental, like his masterpiece "Forgiveness," in the Brussels Museum.

Bruycker, Jules De. 85, 95, 96.

Born in Ghent like Albert Baertsoen, Jules de Bruycker brings to his interpretations of his native town a caustic raciness and an acute sense of caricature and fantasy. At the foot of monuments, deformed by the imagination of the artist, seethes a restless crowd of beggars, sick folk and rascals; this dream-city, with its nightmare population, appears in strange contrast of light and shade, which render them still more weird and life-like. One of the best works of de Bruycker, "Marché de la place de Vendredi," is in the Brussels Museum.

Cauchie, P. 98.

Célos, Julien. 124.

One of the best artists who interprets in coloured etching the picturesqueness of small Flemish towns.

Claes-Thobois, Albert. 38, 44, 78.

Belongs to the youngest school of Belgian painting.

Claus, Emile. 10.

Emile Claus was born in 1849 at Vive-Saint Eloi, and at first attempted the interpretation of the types of Flemish peasants at their daily tasks ("The old gardener," Liège Museum, "The flax-weeders," Antwerp Museum) or in their Sunday pleasures ("The cock-fight," "The picnic," Leopold II. collection). But his technique remained traditional until towards 1890. At this time a great transformation occurred in his art. His eyes became interested only in the play of light upon objects, with its wonderful analysis and its pearly iridescence. His palette became brighter, and he became a painter of large impressions in the open air. Among his capital achievements of this period must be mentioned "Cattle beside the Lys" (Brussels Museum), "Winter" (Antwerp Museum), "The old tree" (Luxembourg Museum, Paris). Emile Claus is justly regarded as the master of the pastoral school in Belgium and as one of the greatest painters of nature of the present day.

Cluysenaar, André. 75, 77.

A fine portrait painter of the contemporary Belgian school.

Daeye, Hippolyte. 69.

Danse-Destrée, Madame Marie Louise. 117, 132.

Madame Danse-Destrée and her sister, Mademoiselle Louise Danse, are daughters of Auguste Danse, teacher of engraving in the School of Art at Mons, and are among its most gifted pupils.

De Bruycker, De Smet, De Vigne, and De Vreese. *See under* Bruycker, Smet, Vigne, and Vreese.

Delaunois, A. 4, 29, 35, 48, 100.

A. Delaunois is the painter of monastic life, the landscapes of Brabant, and the surroundings of Louvain. He has a broad, bold vision, full of austerity and fervour.

Delstanche, A. 91.

One of the more remarkable exhibitors at the Annual Exhibition of the Club l'Estamps in Brussels.

Dillens, Julien (*deceased*). 148.

Julien Dillens was born at Antwerp in 1849, and died at Brussels in 1904. Like De Vigne, he was always influenced by Italian sculpture. He is the author of beautiful monumental figures, and of a remarkable group "Justice" (in the Law Courts at Brussels). See his bust by Jules Lagae (No. 135).

Donnay, Auguste. 2, 5, 14, 23, 33, 37, 81.

Auguste Donnay is the interpreter of the landscapes of the Walloon districts of Liège; he has set before himself the task of analysing the quite special beauty of the valley of the Ourthe, with its wide-spreading waters, gently curved hills, its forests of blue pines, and its stone houses, bathed in a limpid silvery light. He has painted it, at all hours of the day and at all seasons of the year, with painstaking sobriety and sympathetic power. He has succeeded in rendering all the charm of his native land and all the originality of the meditative and dreamy soul of the Walloon.

Dupierreux, Madame Nine. 116, 118.

Pupil of Auguste Danse, the master of the Mons Academy.

Dupon, Josue. 145.

Ensor, James. 1, 3, 6, 7, 31, 101, 102.

James Ensor was born at Ostend in 1860. He was still young when his "Woman eating oysters" and his "Lampiste" (Brussels Museum) proved him to possess the most solid qualities of a painter. But he showed himself more and more attracted by the limpidity of pearly colours in the hollow of a shell, in the shimmering of the sea, and by a certain fancifulness of inspiration. He became the painter of strange and splendid carnivals of still life. He has the eye of the most skilful colourist of modern times.

Fabry, Emile. 43, 114, 128.

Emile Fabry was born in 1865. He is a professor at the Brussels Academy and belongs to the group of spiritualistic decorative artists in Belgium, to which also belong Montald, Ciamberlani, and Delville. In his vast symbolical compositions he glorifies a heroic humanity in a liquid cloudy atmosphere set in immense backgrounds of red roses. His chief works are "The vine and the corn" (in the Maison Communale of St. Josse ten Noode), "Dancing," "Music," "Lyric poetry," "Song," "Gesture" (in La Monnaie Theatre).

Frédéric, Léon. 39, 45, 51, 52, 53, 56, 66.

Léon Frédéric was born at Brussels in 1856. He is, like Laermans, the painter of the poor, of beggars, of highroads, and Flemish peasants. His masterpieces, "The chalk sellers" and "The ages of the peasant," which are in the Brussels Museum, show powerful qualities of realism and reveal the master's highly original style of sharp and rather cold touches. Frédéric has painted numerous landscapes in the Ardennes, into which he has carried the same sense of colour.

Gaspar, Jean. 142.

An animal modeller full of force and vigour. His principal works are "The young elephant" (Brussels Museum) and "The charging aurochs."

Gilsoul, Victor. 22, 42, 65, 123.

Victor Gilsoul is one of the most powerful among Belgian landscape painters. He prefers the flat stretches of Flemish country cut by canals bordered by tall poplars, in silver light softly veiled by mist.

Hamesse, A. 84.

Hellenbrandt, Léon. 67, 73, 74.

Hens, Frans. 34, 55.

Holder, Franz Van. 15, 24, 28.

Franz Van Holder is a landscape and portrait painter. His colouring is sober and dignified. The Brussels Museum has just purchased an important work by him, entitled "An evening reading in the garden."

Houssard, Charles. 13, 57.

Jacquet, Charles. 115.

Jefferys, Marcel. 70.

Marcel Jefferys belongs to the young school of Belgian painting. His works always retain the qualities of the sketch—vigour of tone, and the freshness of a direct impression.

Khnopff, Fernand. 90.

Fernand Khnopff was born in 1858. He was greatly interested in the work of the English pre-Raphaelite painters, Burne-Jones, Rossetti, Holman Hunt. From them he conceived paintings of spiritual symbolism, aiming above all at perfection of drawing, enhanced by touches of colour. A lofty serenity, an

aristocratic hermitism, a haughty distinction, are the characteristics of his works. He has also produced some pictures in the traditional style ("Playing Schumann," portrait of his father), which shows him an excellent master of colour, and a large decoration for the Town Hall of St. Gilles-by-Brussels.

M. Khnopff is a member of the Royal Belgian Academy and of the Academic Body of Antwerp. His works are to be found in the Galleries of Brussels, Paris, Petrograd, Venice, and Munich.

Laermans, Eugène. 16, 46, 50.

Eugène Laermans was born at Brussels in 1864, and has devoted his art to the representation of tragic moments in the life of the peasant, the beggar, and the workman. He is deaf and dumb from birth, and his paintings are always inspired by an intense feeling of pity for the lowly. His style is characterised in drawing by large simple forms, after the manner of Pierre Breughel the elder, and in colour by a kind of synthesis which allows him to obtain quasi-flat tones and gives to his works a fine decorative character. His most famous pictures are "The intruders" (Ghent Museum), "Death" (Brussels Museum), "The blind man and the paralytic." His landscapes present the same characteristic features as his figure subjects.

Lagae, Jules. 135, 136.

Jules Lagae was born at Roulers in 1862. He is one of the best sculptors of the day. His intimate realism appears in "Mother and child" (in the Brussels Museum). He is also a good portrait painter, and has done numerous official busts.

Lalaing, Comte Jacques de. 152, 154.

Comte Jacques de Lalaing, portrait painter and sculptor, is the author of the monument to the English officers who fell at Waterloo, and of the Battle of the Cavaliers (in the Avenue Louise, Brussels). In these works he appears as a skilful and original artist of a vigorous temperament.

Loo, Martin Van der. 82, 86, 94, 122, 126.

Martin Van der Loo is an engraver, and works, like Julien Cèlos, on the scenery of small Flemish towns.

Madou, Jean Baptiste (*deceased*). 60.

One of the older school. See page 12.

Marcette, Alexandre. 108, 109, 110, 111.

Alexandre Marcette is one of the masters of water-colour painting. He has specialised in marine subjects. His broad and fiery art, trained in all the difficulties of water-colour, is particularly well adapted to representations of rough weather in the North Sea.

Mayeur, A. Le. 130, 134

Mertens, Charles. 26, 62.

A painter of still life and interiors.

Meunier, Marc Henry. 88, 92.

M. H. Meunier is an etcher possessing a vigorous technique. His favourite subject is a farmhouse, at the corner of a road, with firmly knit trees, and an open sky over which roll tragic clouds. A typical scene in the Belgian Ardennes and the Grand Duchy of Luxembourg.

Minne, Georges. 140.

Georges Minne began his career by attempting productions of modernist pottery. He is greatly influenced by German taste, and his tendency is towards a majestic style of sculpture, characterised by lofty symbolism.

Montigny, Mdlle. Jenny. 54, 68.

Mdlle. Montigny was born at Ghent, and is one of Emile Claus' best pupils. She follows the technique of her master, but at the same time possesses her own special temperament entirely different from that of her professor. She is represented at the Museum of Ghent by an important canvas, "Gardener in a field of begonias."

Opsomer, Isidore. 41, 76, 93, 119, 120, 121, 125.

Opsomer is the painter of little quiet towns with silent lanes, numerous churches and rich processions. He has portrayed with great correctness the impressions of pensiveness and silence of the Flemish provinces.

Paulus, Pierre. 72, 129, 133.

Pierre Paulus, one of the best painters of the present generation, followed for a time the traditions of the Flemish school, and then set himself to interpret his native district, the coalfield of Charleroi. He expressed the sombre tragic beauty of these hives of industry, the collieries and lofty furnaces reflected in the waters of the Sambre, along with the types of local workmen. This is the goal which he has reached in his wonderful works, "Youth," "Maternity," and "The return from work." Under the influence of the pearly mists of the London atmosphere, M. Paulus has modified his style. Without loss of fidelity to the aspects of modern life, he has brightened his palette and given an original interpretation of the great metropolis. M. Paulus is also a lithographic artist of distinction.

Puttemans, Auguste. 147, 150.

Auguste Puttemans belongs to the young school of sculpture. Imbued with socialistic ideas he is the author of the monument to Ferrer (in one of the squares at Brussels) and of a series of figures for the Peace Palace at the Hague.

Rassenfosse, Armand. 17, 18, 20, 21.

A pupil of Felicien Rops, under whom he studied the complicated technique of different kinds of engraving :—etching, dry-point, lithography, and mezzotint, as well as the numerous kinds of varnish which this art requires. M. Rassenfosse has illustrated in a masterly fashion "The flower of evil" by Charles Baudelaire, and has executed a series of plates representing the workpeople of Liège, his native place. For the last few years only M. Rassenfosse has exhibited studies for paintings with a vigorous naturalism, expressed in full harmonious tones. His "Dancers," at the triennial exhibition held last year in Brussels, is specially noteworthy.

Reckelbus, Louis. 61, 64.

Louis Reckelbus is a painter of Bruges. His water-colours show the picturesque and charming appearance of the sleepy old city, which is sometimes called the Venice of the North, and have continued its celebrity. His works find a place in all Belgian exhibitions.

Rombaux, Egide. 149.

Egide Rombaux is full of the ideas of the Italian Renaissance. He has known how to temper the overflowing of his Flemish nature by Latin discipline, and has been very justly called "the Rubens of the chisel." His masterpiece, "The daughters of Satan," a powerfully modelled work of magnificent composition, is in the Museum at Brussels. In the same museum a bust of Mlle. Rombaux shows that this artist has a special gift for portraiture.

Ronner, Mdlle. Alice. 47.

A painter of still life and flowers, who excels in the representation of material substances in warm and fresh colours. A daughter of the late Madame Ronner.

Ronner, Madame Henriette (*deceased*). 58, 59.

Madame Ronner (who died about three years ago, at an advanced age), although of Dutch origin, lived at Brussels all her life. She made a speciality of painting dogs and cats, and composed many charming pictures of these pets amongst interesting accessories. Madame Ronner obtained great success in Belgium, Holland, England and also in the United States. She is represented in

the Museum at Brussels by a very important canvas. Her pictures are to be found in a great number of museums, collections and private houses. She was the mother of Mdlle. Alice Ronner, who is considered to be one of the best painters of still life in the modern Belgian School.

Rousseau, Victor. 143, 146.

Victor Rousseau is descended from a Walloon family of quarrymen. He was engaged as a workman at the sculpture of the Law Courts at Brussels, but developed his talent for drawing at the Academy, and soon produced many remarkable works, such as "Demeter," "Youth," "Towards life." His art is Greek in character, and yet follows plastic art properly so-called, with the greatest care. He makes his figures, above all, a pretext for the expression of an emotion or a thought. He has been justly called "A sculptor of souls." Such tendencies made Rousseau a remarkable portraitist. His chief work of this kind is undoubtedly "The woman of thirty years" (Brussels Museum).

Rysseberghe, Theo. Van. 8, 9, 11, 12, 40.

This artist, along with Cross and Signac in France, is one of the most remarkable exponents of impressionist painting. His technique consists in placing the colour on the canvas in pure unmixed tints, such as are seen in the solar spectrum. These simple tints placed side by side by the painter are compounded in the eye of the spectator. This procedure, well seen in the "Scarlet ribbon" (No. 40), allows the artist to preserve great freshness of colour and to render brilliance of illumination in a truly wonderful manner. Such a technique is particularly adapted to the interpretation of views in the south of France, where, following the example of the majority of the French students of light, M. Van Rysseberghe has often worked.

Samuel, Charles. 153.

Charles Samuel is a classical sculptor, very much influenced by the grace of the French school. His principal works are the monument to Charles de Coster (Place St. Croix, Ixelles), monument to the victims of the shipwreck of the "De Smée" of Nayer (Boulevard de la Toison d'or, Brussels).

Smet, Léon De. 27, 30, 127.

Stappen, Charles Van der (deceased). 139, 144, 158.

Charles Van der Stappen was born at Brussels in 1843, and died in 1910. This master belongs to the ranks of classical sculptors. His works reached very different expressions; in the "Man with a sword" (in the Brussels Museum) he approaches Greek art, in the "Death of Ompdrailles" (in the Avenue Louise,

Brussels) he exaggerates the realism and the attitudes of the muscular school. As Professor at the Brussels Academy he has had a considerable and wholesome influence.

Uytterschaut, Victor. 79, 83, 99.

Victor Uytterschaut is one of the oldest and most influential members of the Committee of the Royal Belgian Society of Painters in Water Colour, which two years ago celebrated the fiftieth anniversary of its foundation. On this occasion the King of the Belgians promoted M. Uytterschaut in the Order of Leopold. This artist has painted nothing else but water colours, many of which are to be found in the Brussels Museum. He was honoured by the friendship of H.R.H. the late Countess of Flanders (mother of King Albert), who was a great patroness of the arts.

Van Holder, Van der Loo, Van Rysselberghe, Van der Stappen and Van der Vin. *See under* Holder, Loo, Rysselberghe, Stappen and Vin.

Verbrugge, H. 103, 104.

Verhaegen, Fernand. 32, 106, 107, 112, 113.

Fernand Verhaegen has devoted himself to the interpretation of the popular festivals of the Walloons, especially the "marches" (military processions) and the Carnivals at Binche, so picturesque with the quaint performances of the "Gilles" with their headgear of tall ostrich plumes. These headdresses are of considerable value, and are handed down as heirlooms. His painting is delicate, clear, and harmonious. He has successfully applied his gifts as a colourist to the tinting of etchings whose subjects are inspired by the same festivals.

Verhaeren, Alfred. 49.

Alfred Verhaeren is a painter of still life. He has a rich and generous tone, and excels in harmonies of red and green. M. Verhaeren is a Member of the Directorial Commission of the Royal Museums of Belgium, as a representative of the Belgian Museums.

Vigne, Paul De (*deceased*). 137, 138, 151.

Paul de Vigne was born at Ghent in 1843, and died at Brussels in 1901. He studied Italian art for a long time and came under the influence of Donatello. The modern French school contributed equally to his love of harmonious form and graceful proportions. His works, of a rare charm and distinction, are full of a feeling of exquisite tenderness. His "Poverella" and "Immortality" (in the

Brussels Museum) are examples of this. He also became the sculptor of heroic moments in the life of the nation. To this inspiration we owe his fine statue of Breydel and de Coninck in the square at Bruges.

Vin, G. Van der. 97, 105.

Vinçotte, Thomas. 155.

Thomas Vinçotte was born at Antwerp in 1850. He is the chief of the classical school of sculpture. Among his best works must be mentioned "Le Dompteur" (Avenue Émile Demot, Brussels); the frontal of the Royal Palace, Brussels; the bust of King Leopold II. (Brussels Museum), in which his style shows itself most nobly—a style made up of intense realism following form closely, and of clever idealism.

Vloors, Emile. 63.

Emile Vloors is one of the best representatives of the Antwerp school.

Vreese, Godefroid De. 157.

G. de Vreese is a gifted sculptor and a medallist.

Wagemans, Maurice. 36.

This artist has specialised in the representation of dancers, in which he has acquired a mastery in the interpretation of silk and tulle; he is also an excellent painter of still life.

Wouters, Rik. 141.

Rik Wouters has revealed himself for some years as one of the most promising sculptors of the young school. His bold and vigorous art has a great originality of construction and execution. His chief works are: "Souci domestique," portrait of Madame G., bust of Ensor the painter. Rik Wouters is also a painter of great talent, greatly influenced by French neo-impressionism.

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